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Having determined of the Volsces, and
 To send for Titus Lartius, it remains,
 As the main point of this our after-meeting, etc.

The second line of the passage he would alter to :

To send forth Titus Lartius, etc.

Swaen gives some explanatory comments on passages in *Patient Grissill* which Hübsch fails to clear up. Swaen also reviews W. L. Phelps' edition of Chapman's Plays. The edition is meant to serve a literary purpose, and it is well adapted to its end. For this reason, too, the modernized spelling can meet with no objection, 'if we bear in mind what Professor Sarrazin writes about modernized spelling.' A. Beyer gives an account of the Seventh General Convention of German Modern Philologists, at Hamburg.

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Euphoriön; Zeitschrift für Literaturgeschichte, herausgegeben von August Sauer.

ITS RANGE AND AIMS.

The modern tendency to treat literary history as a scientific study has been amply illustrated by the establishment of periodicals devoted to that specific purpose. Among others may be mentioned the *Archiv für Literaturgeschichte*, which was founded by Richard Gosche in 1870, while its ideals were well defined by the dedication of the first two volumes respectively to Moritz Haupt and Hermann Hettner. From 1874 to the cessation of the periodical in 1887, Franz Schnorr von Carolsfeld assumed the management. The history of German literature from the close of the middle ages was the field chiefly to be examined, although the earlier period and the history of other literatures were not excluded; and this range was generally maintained.

Bernhard Seuffert's *Vierteljahrschrift für Literaturgeschichte*, 1888-1893, with Erich Schmidt and Bernhard Suphan as co-editors, continued the mission initiated by Gosche's *Archiv*. Before the foundation of the former periodical, indeed, the methods and the materials for the work of the literary historian were analyzed in a masterly fashion by Erich Schmidt in his inaugural address at the University of Vienna; and these views regarding the course and aims of literary history might well be noted for reiteration before a larger audience of scholarly workers.

Seuffert's quarterly was in its turn succeeded in 1894 by August Sauer's *Euphorion*, which, like its predecessor, has been practically limited to the consideration of modern German literature, with special supplements devoted to the literature of the nineteenth century. The obscure title is illumined by the words of the offspring of Faust and Helena, which appear as the suggestive and encouraging motto of the magazine :

"Immer höher muss ich steigen,
Immer weiter muss ich schaun."

This desire for a higher standpoint, for a wider range, is revealed in the preface to the first volume, and is further elucidated in two open letters to the editor from Anton Schönbach and Otto Harnack. On the occasion of the establishment of a Journal of Germanic Philology in America, it is timely to review this confession of philological faith, which sets a common standard and indicates a common goal. For the history of a nation's literature is in truth a part of the history of the development of the nation itself, reflecting faithfully the intellectual, the moral, the spiritual, and even the political ebb and flow in the tides of national life. It is part and parcel, then, of every great movement in that life, whether in philosophy or theology, in the theatre, in journalism, in music, or in the plastic arts ; and the true literary historian is he who regards and reviews these intertwining relations without detriment to the proper perspective and natural limitations of his own field. The picture which he draws for us presents a literary character set in the foreground of the time, presents a period in its connection with the past and future, presents the literature of a people in its relations to contemporary literatures and peoples.

Another article of faith yields homage to the great masters in German literature, whose influence has neither been supplanted nor become superfluous, in spite of all the active and ardent, and often aimless aspiration of this closing century. Back to them the German of to-day must turn for any true progress, or for the true foundations on which to continue the structure of the nation's intellectual life. The German, we say ; for his era of victorious literary production practically closed before the great Victorian era in English and American literature began. Of those masters some, however, like Klopstock and Wieland, accomplished their main task in their own day and generation, and have now chiefly an historic interest. Others

have still a message for the present. Schiller, says Schönbach, now leads the van, and has become the people's own. Goethe's influence, he would almost be persuaded, is waxing rather than waning. That Lessing yet lives is esteemed a blessing, and his image must be kept bright. Herder has spoken to us largely through others, but the voice is still Jacob's voice. And Romanticism is beginning in many of its representatives to celebrate a second spring.

But the note of warning also which Schönbach sounds in his communication is not to be disregarded. German literature of to-day, whether tale or poem or drama, must not be overlooked or undervalued. For if its productions may not ultimately be ranked with the imperishable creations of the thirteenth and eighteenth centuries, they deserve serious study and are invaluable and trustworthy records of the seething, vigorous flux of this age.

Harnack discusses methods rather than materials. He expresses the hope that in the curriculum of *Euphorion* the same scientific spirit will control special investigations and general treatises; that a minute contribution may not only be marked by care and thoroughness, but may actually add to the sum total of knowledge; that a comprehensive essay may be distinguished for its clearness and accuracy as well as for originality and brilliance. So will each class of performance complement the other, and the scientific structure be made true and entire. May this spirit animate all who labor in this field.

In subsequent numbers of the JOURNAL attention will be called to the more important articles and reviews appearing from time to time in *Euphorion*.

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Indogermanische Forschungen, herausgegeben von Karl Brugmann und Wilhelm Streitberg.

VOL. I, 1892.

H. HIRT, *Vom schleifenden und gestossenen Ton in den indogermanischen Sprachen*. Part I, pp. 1-42; Part II, pp. 195-231. A discussion of the points here raised would now more fittingly be connected with a review of Hirt's treatment of the whole subject of Indo-European accentuation in *Der indogermanische Accent*, Strassburg (Trübner), 1895.